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**Chamber Symphony: *Wondrous Love***

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**Chamber Symphony: *Wondrous Love***

by

**Christopher David Hallum, B. Music**

**Thesis**

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# **Chamber Symphony: *Wondrous Love***

by

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*Wondrous Love* (public domain) is an old American hymn tune that I have known for a long time, and I have used it as the primary source material for my Chamber Symphony, trying throughout the piece to vary the texture and mood of the music. The piece opens with a sort of static texture, which gives way to a section where veiled references to the hymn tune become gradually more apparent. This veiled section almost dies away when the next section begins with a clear woodwind choir announcement of the first part of *Wondrous Love*. This short section, which is primarily transitional in nature, then moves through the strings, brass, and other instruments to effect a modulation into the next section. The next section is the first full announcement of the *Wondrous Love* hymn tune. While the music itself does not really change for the next two iterations of the tune in the section, the instrumentation is varied, and there is a modulation. This rather transparent music then dies away to a single note in the violins; this serves as a transition into a dreamlike section. This dreamlike music ends rather

suddenly with an explosive *tutti* moment of which augmentation and open sonorities are the most salient features. The piece then comes to a close shortly thereafter with music that gradually dies away.

**Instrumentation:**

Flute

Oboe

Clarinet in A

Bassoon

Horn in F (with straight mute)

Trumpet in C (with straight mute)

Trombone (with straight and bucket mute)

Percussion 1: *glockenspiel, suspended cymbal, marimba, crash cymbals*

Percussion 2: *vibraphone, triangle, bass drum*

Harp

Piano

Violin 1 (4)

Violin 2 (4)

Viola (4)

Violoncello (2)

Contrabass (2)

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# Chamber Symphony: Wondrous Love

Transposed Score

Christopher D. Hallum

Slowly ♩ = 50

Flute

Oboe

Clarinet in A

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1  
(Glockenspiel)

Percussion 2  
(Vibraphone)

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Slowly ♩ = 50

con sordino

senza vib.

con sordino

pp

ppp

pp

pp

pp

mp

mp

mp

pp senza vib.

p

(π)

2





22

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*gradually increase vibrato*

*p*

*espressivo*

*gradually increase vibrato*

*p*

*espressivo*

*gradually increase vibrato*

*p*

*espressivo*

solo

*mp con sordino*

28

**B**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *ppp*

Hn.

C Tpt.

Tbn. *ppp*

Perc.

Perc.

Hp.

Pno. *mp*

Vln. I *(n)* **B**

Vln. II *(n)*

Vla. *(n)*

Vc. *con sordino*  
*div. mf espressivo*

Cb. *a<sub>2</sub> con sordino*  
*mp*

35

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt.

Tbn. *pp* senza sordino

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. *p* *mf* *mp*

Cb. *p* *mp* div. *mp*

42

Fl.

mp

mp

mp

Ob.

mp

mp

mp

Cl.

mp

mp

mp

Bsn.

p

Hn.

C Tpt.

Tbn.

Glockenspiel

Glock.

mp

Perc.

Hp.

p

Pno.

p

Vln. I

C

ppp

Vln. II

ppp

Vla.

ppp

Vc.

mf

a2

Cb.

mp espressivo

49

Fl.

Ob.

Cl.

Bsn.

*ppp*

Hn.

*p*

*pp*

C Tpt.

Tbn.

Glock.

Glockenspiel

*ppp*

Perc.

Hp.

Pno.

*p*

*mp*

*Reo. w/ una corda*

*tre corde*

*\*Reo.*

Vln. I

*pp*

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

*p*

Cb.

*p*

3



62 rit. . . . . ♩ = 45

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

C Tpt.

Tbn.

Glock. Suspended Cymbal *p*

Vib. To Tri.

Hp.

Pno. *pp* *ppp*

Vln. I rit. . . . . ♩ = 45

Vln. II

Vla.

Vc.

Cb.



67 *accel.* D  $\text{♩} = 55$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Cym. *mf* *To Mar.* Marimba

Tri. *mf* *To Mar.* Vibraphone

Hp. *pp* *mf*

Pno.

*accel.*  $\text{♩} = 55$  D

Vln. I *pppp*

Vln. II *pppp*

Vla. *pppp*

Vc. *ppp*

Cb. *ppp*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*senza sordino*

*p simply*

*senza sordino*

*p simply*

*senza sordino*

*p simply*

*senza sordino*

*a2*

*p simply*

85

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**E** Flowing ♩. = 100

*mf*

*mf* broadly

*mf* broadly

*mf* broadly

*mf*

*pp*

*senza sordino*

*mf*

*pp*

94

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Marimba

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*p*

100

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*pp*

108

Fl. *pp*

Ob. *mf*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 108-112 features the following details:

- Flute (Fl.):** Measures 108-112 contain sustained notes, starting with a *pp* dynamic.
- Oboe (Ob.):** Measures 108-112 contain sustained notes, starting with a *mf* dynamic.
- Clarinet (Cl.):** Measures 108-112 contain sustained notes, starting with a *pp* dynamic.
- Bassoon (Bsn.):** Measures 108-112 contain sustained notes, starting with a *pp* dynamic.
- Maracas (Mar.):** Measures 108-112 contain a rhythmic pattern of eighth and sixteenth notes.
- Other Instruments:** Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) are all marked with rests for measures 108-112.

17





127

Fl. *mp* *To Picc.*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *senza sordino* *pp*

C Tpt. *senza sordino* *pp*

Tbn. *senza sordino* *pp*

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

135 Piccolo

Fl. *mp*

Ob. *mp* *mp* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Mar.

Vib.

Hp. *p*

Pno.

Vln. I *pizz.*

Vln. II *p*

Vla.

Vc.

Cb.

143

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II *pizz.* *mp*

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 143 through 148. The Piccolo part (measure 143) starts with a melodic line marked *mp*. The Oboe, Clarinet, and Bassoon parts enter in measure 144 with similar melodic lines, also marked *mp*. The Horn, C Trumpet, and Trombone parts play sustained notes marked *pp* from measure 143 to 148. The Maracas, Vibraphone, Harp, and Piano parts are silent throughout. The Violin I part has a melodic line with a second ending bracket in measure 144. The Violin II part enters in measure 144 with a *pizz.* (pizzicato) marking and a *mp* dynamic. The Viola, Violoncello, and Contrabass parts are silent throughout.

149

Picc. *mp* *p* *mp* **G**

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp*

Hn. *pp* *ppp*

C Tpt. *pp* *ppp*

Tbn. *pp* *ppp*

Mar.

Vib.

Hp.

Pno.

Vln. I *pp* *mf* **G**

Vln. II *pp* *lightly* *arco*

Vla.

Vc.

Cb.

155

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*pizz*

*mp*

163

Picc. *Piccolo*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla. *sim.*

Vc. *sim.*

Cb.

*p*

*sim.*

*sim.*

171

Picc. *mp* 2 *mp* 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Mar.

Vib.

Hp.

Pno.

Vln. I 2

Vln. II

Vla.

Vc.

Cb. *arco*

179

To Fl. *rit.*

Picc. *p*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Mar.

Vib.

Hp.

Pno. *p* *8va*

Vln. I *p* *rit.*

Vln. II *p*

Vla. *p* *pp* *p*

Vc. *p* *pp*

Cb. *p* *pp*



[illegible]



206

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

**I**  
Maestoso ♩ = 60  
Piccolo

225

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Cym. *f*

B. D. *ppp* *f*

Hp. *f*

Pno. *ppp* *f*

*Ped.* *Ped. \* Ped. \* Ped. \* pedal sim.*

**I**  
Maestoso ♩ = 60

Vln. I *pp* *f* *molto espressivo*

Vln. II *p* *f* *molto espressivo*

Vla. *pppp* *f* *molto espressivo*

Vc. *pppp* *f* *molto espressivo*

Cb. *pppp* *f* *molto espressivo*

234

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Cym.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *p* *f* *p*

244

Picc. *ppp* To Fl.

Ob. *ppp* *mp* *pp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

C Tpt. *ppp*

Tbn. *ppp*

Cym. *f* To Glock.

B. D. *f*

Hp.

Pno. *mf* *p*

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp* *p*

Vc. *p*

Cb. *p*

bowing ad lib.  
senza vib.  
bowing ad lib.  
senza vib.

33





262

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

B. D.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

269

Flute *rit.* ♩ = 45

Picc. *pp* *pppp*

Ob.

Cl. *pp* *n*

Bsn.

Hn.

C Tpt.

Tbn.

Glock. *pp* *lv.*

B. D.

Hp. *pp* *lv.*

Pno. *ppp* *lv.*

*Ed.*

Vln. *bowing ad lib.* *pp* *pppp* *rit.* ♩ = 45

Vln. *mp molto espressivo* *bowing ad lib.* *pp* *pppp*

Vla. *pppp*

Vc. *pppp*

Cb.

## VITA

Christopher David Hallum was born in Memphis, Tennessee. After graduating from home school under the umbrella program at Franklin Classical School in Franklin, Tennessee, he started college in August of 2004 at Middle Tennessee State University. He finished at Middle Tennessee State University in August of 2009 with a Bachelor of Music degree in theory and composition; his primary composition teacher at Middle Tennessee State University was Paul Osterfield. In August of 2009, he entered the graduate program at the University of Texas at Austin, where his primary composition teachers were Donald Grantham, Yevgeniy Sharlat, Russell Pinkston, Dan Welcher, and Bruce Pennycook.

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